Walt Disney Records

THE LEGACY COLLECTION

TOY STORY

MUSIC BY RANDY NEWMAN

SONGS WRITTEN AND PERFORMED BY RANDY NEWMAN

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One of the things we did

as an exercise when we were first developing *Toy Story* was make a list of what we **didn't** want our film to be. The number one item on the list: we didn't want to make a musical. At the time, Disney was right in the middle of the animation renaissance that had begun several years earlier, in the late '80s. With the help of Howard Ashman and Alan Menken, the studio's filmmakers had discovered the Broadway musical style, and were using it to spectacular effect in movies like *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*.

We wanted to do something different. When we first came up with the idea of making a buddy picture, part of the appeal for us was that it was a type of film that we hadn't seen in animation before. As we got deeper into the story, we realized what a great opportunity it provided to tell a rich, character-driven story—by its nature, this sort of film is about two characters who force each other to change. As Woody and Buzz's personalities began to take shape, we got more and more excited.

I'll never forget the day that the Disney development executive who was assigned to the project came up to Pixar to check in on our progress. It's time to talk about where your 6-8 songs are going to go, she told us, as we all sat in a conference room. Well, we said, looking at her and then at each other… we were thinking there weren't going to be any songs. Her face went white; she was clearly thinking, "Oh my gosh, what am I going to say to the higher-ups??" Disney had assumed that we were going to make a musical because it was the same format so many of its other films were using. Even *Tim Burton's The Nightmare Before Christmas* had had its characters singing songs by Danny Elfman.

We couldn't see our characters breaking out in song, though—we just weren't making that kind of movie. We had deliberately designed our toys to feel just like real toys, and we felt it would be too weird to see them sing.

Then in walked our hero, the film's executive music producer, Chris Montan. He sat down with us and we described what we envisioned for our film and what we hoped it would be. Then he talked to us about how he felt the film's music could support that. Songs can actually be incredibly valuable in helping to communicate and explore an emotion with an audience, he explained. They can often help you reach an emotion, and get into its nuances, faster and more deeply than is possible with dialogue alone. A song can also become a touchstone that comes to represent the film, one that can travel to places that the film itself cannot. We understand that, we told him, but we just don't want our characters to sing. It doesn't make sense for the movie we're making; it doesn't feel logical.

Chris went off and thought about it for a while, and when he came back he had us take a look at how songs were used in two films: *The Graduate*, with its songs by Simon & Garfunkel, and *Harold and Maude*, with its songs by Cat Stevens. Both films had songs that were written for a particular moment in the story, but were sung by people who weren't actors in the film. Chris had even coined a term for this type of soundtrack that sounded very official and technical: "a cohesive song score." This was a great solution for us, an approach we could really see working with our film. And the person I wanted to be our partner on this was Randy Newman.

I had been a huge fan of Randy's film scores—*Ragtime*, *The Natural*, *Awakenings*, and *Avalon*, to name just a few—for many years. Each one was so emotional, with wonderfully memorable themes, but each had its own distinctive sound, perfectly tailored to its setting and its mood. Randy was also an incredible songwriter who could be clever and dry one moment, heartfelt and sincere the next.

I was totally starstruck when we first met Randy down at Disney to pitch him the film, but he was just so nice and funny and down to earth. He seemed surprised that we had thought of him to score an animated film, but he was very excited about the project and signed on right away.

The first thing we worked on was a song that would represent the bond between Woody and Andy. Our initial conversation was brief—Randy told us, give me five words that describe the emotions you want in the song. Not too long after that we got a call up at Pixar; he had something to play for us. We put the phone on "speaker" and we all crowded around it as we listened to Randy singing and playing the piano live over the phone.

The song was, of course, "You've Got a Friend in Me." We were absolutely blown away—it was just perfect. Clever lyrics, a catchy melody—stylistically it was unlike any song that had appeared in a Disney movie before, but in the tradition of the best Disney songs, it was immediately unforgettable. Not only was it perfect for that opening scene, it was the perfect signature for the film itself—over the course of the film, it goes from being a song expressing Woody's feelings for Andy to being a song about Woody and Buzz's friendship.

That experience, for me, is emblematic of what Randy brought to our story with his music.

Because *Toy Story* was the first feature film I had directed, I didn't know what to expect from the scoring process. Randy doesn't create versions of the score with synthesized instruments, so while he played us little snippets of music here and there, the first time we really heard the score was on the recording stage with a full orchestra.

The scoring sessions for the film were held on the Sony orchestra stage, part of the old MGM Studios lot. As Randy explained to us, an orchestra stage is like an instrument—each one has its own special sound. The greatest stages have had the same interiors for decades, because no one wants to tamper with their unique characters. The Sony stage, one of the biggest in town, was where many of the great MGM musicals—*Singin' in the Rain*, *An American in Paris*—had been recorded. It was Randy's favorite place to record because of the warmth of its sound.

Randy always conducts his own orchestra, and you can see from the way he banters with the musicians how much he loves and respects them. It didn't take long for us all to feel the same way. Watching them play music they'd been handed only minutes earlier with such incredible precision and emotion was absolutely remarkable. And if you're lucky enough to be out on the stage with them, feeling the vibration of the music travel through your body—it's just a fantastic experience.

It took us four years to make *Toy Story*, and during that time we used a temporary score drawn from a bunch of different sources to help give us a sense of what the final product would feel like with music cut in. After getting used to hearing the temp music for four years, seeing the film with Randy's score—which was often quite different from the cues we had been using—was just magical. Not only did he absolutely nail the emotions we were going for in scene after scene, the new music allowed us to experience these moments that we knew so well from a different perspective. Each time we heard a new cue, it was like getting to open another present on Christmas morning.

Chris had been so right about how important the right kind of music could be for our film. For me, Randy's music and *Toy Story* have become impossible to separate. The moment I hear a snippet of his score I immediately see the corresponding moment from the film, and I can never see a clip of the movie without hearing his music in my mind. Randy's music gave the film the deep emotion we wanted, while at the same time helping us tell our story in a unique and fresh way. He is part of *Toy Story*'s DNA.

John Lasseter
Director
Toy Story
April 2015

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I began work on *Toy Story*

in 1994; I think it could have been 1993, or 1939 for that matter. Dates have never been my best event. I do remember meeting John Lasseter for the first time. I remember it vividly. "Vivid" is not a word I like much but I can't think of another one. Writing is hard. John has so much enthusiasm and gives so much of himself to whatever he is working on and has such respect for those of us who work with him (we work for him, really. Fooled again) that it lifts the spirit, cleanses the soul, rousts you up with the sun ready to rip, blazin' away for Disney, for Pixar and for America. But mainly for John. Because you love him—and, he's a truly great filmmaker.

I believe I was given the job because John (along with Chris Montan) at Disney Music felt that the picture, in that it was the first computer-animated feature, might benefit by having an orchestral score. John told me he liked the music I wrote for *Ragtime* and for *The Natural* and the orchestral arrangements I did for some of my songs. I said, "That's it? And the rest of it? Just crap I guess." He said, "No, no, it's all great." Anyway, he thought an orchestra might warm things up a bit should the film itself end up looking sort of techno and cold. It never did look that way. But I think the orchestra was the right sound for the look of the picture and the action therein. There's a great deal of very fast music, some of it quite difficult to play. It was a thrill to hear again this great orchestra, Hollywood studio musicians, playing it so very well. When I was by myself, I played it so loud the music was louder than the sound effects! The orchestra comes in at nine in the morning, most of them drunk, start with something hard like "Buzz Flies" for instance, read it once, we rehearse, that is we play it down a couple times, work on trouble spots if there are any, lower our standards and then start recording.

There's not another orchestra in the world who could play it so well given so little time. Maybe Philadelphia or Chicago could play it better eventually. Maybe. But not in 10 minutes.

It was a pleasure working for John. He loved the orchestra, and became friends with a few of the players. Much as I love them, that's a bridge too far in my opinion. The director of a movie is the boss. If he wants the music in a love scene to be done with a kazoo and an elephant seal, you do it. But, you can try to make a case for doing something else. Certainly you can at Pixar. It's the director's picture and the only thing movie music has to do is serve the movie. Lasseter's instincts got better and better as recording went on and by the end of *Toy Story* and into *A Bug's Life* I think he was right more often than I was. The one significant (to me anyway) disagreement we had was about the relative level of the sound effects and the music. All music guys feel this way, I guess. It got a little better toward the end of *Toy Story*. Better for the picture I thought. Music tends to lose those battles. Battles? Not really. Who do you think wins this one, Orchestra vs. Barking Bulldog? The sound of Woody rubbing his arm vs. a string thing that took me three hours to write. It takes me a while. I'm not Mozart. Not anymore.

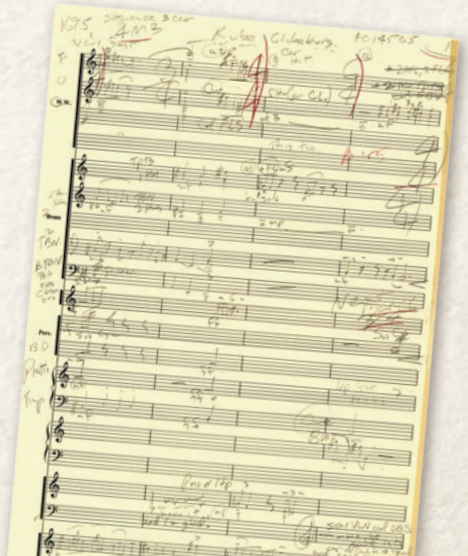
THE SONGS:
The songs for a film are done usually before the scene in which they appear is shot. "You've Got a Friend in Me" was written before we started scoring the picture. John told me that the song should be about the special friendship that Andy and Woody had; that they'd be there for each other, always friends, forever. When assigned songs to write for films I try to get adjectives describing how they want the song to feel or what they want it to say. Nouns are all right too! Friendly, loyal, true, friends, heart, always—I think I got words like that—musical terms don't help much except in regard to tempo or if they want it to rock.

So: "You've Got a Friend in Me"—I think I saw the storyboards of the scene of Woody being flown around the room. I never saw the final picture until the final preview, maybe later.

"Strange Things." The Pixar people always emphasize that the characters in their films are adults and deal with adult emotions. That's really kind of a big idea. I always worry toward the end of their process when the picture is about to lock in terms of story, script and form if it's funny enough. They never worry about that. They worry about emotion. Whether an audience will feel it. Whether it's got, I think it's called "heart." Well, I can't say it, but I can do it with music. And, about "heart," you can't put it there, like you sometimes can a joke. It's got to proceed from who's up there on the screen and if we care about what happens to them. It must be hard to do, but they've done it over and over like no other studio ever has. An earlier incarnation of Woody, had him a good deal nastier than the final Woody, but he's still far from perfect. He misses Andy but he also has lost his position, and he misses that—the power, the respect. That's what I thought anyway.

I wrote a song very early, about and for Woody called "The Fool"—I don't remember if there was a specific spot for it or I just sent it off into the blue. In any case, they must have paid for the demo because it's a gospel song and there are background singers on the demo. It was gonged by those who knew better. Perhaps it might work in another picture. *Hangover 6*, maybe.

"I Will Go Sailing No More," "Plastic Spaceman." Buzz finds out he can't fly. He jumps off the balcony and falls for a couple of minutes. The first song I wrote, "Plastic Spaceman," was comedic essentially. They wanted something that had more, or at least some emotional impact. And wasn't so offensive and vulgar. So I wrote "I Will Go Sailing No More." I think "Plastic Spaceman" was the last song I had gonged on a Pixar film. On *Toy Story 2*, toward the end at the airport scene, there's a long shot of Woody dwarfed by his surroundings as he runs toward the hold of the plane. He looks very small and everything else is enormous. I played Woody scurrying toward the plane, tension along with it, but small Woody. John said at this point we should play the movie. Is he going to make it? Big, tense, the end of an action sequence. Anyway, I did it and he was (glug, glug, rrr)… he was right!



One day in June, 1995 during one of the sessions with the orchestra, John brought in a built to scale papier-mâché head. He put it back there with the horns in The Land That Time Forgot. He frightened the oboes quite badly. He came back to the stand and asked to use the podium to speak to the orchestra. He really did. I let him stand next to the podium. He told us there was a microphone in the head and Steve Jobs, an owner of Pixar, had developed it at Apple. It was the highest quality microphone ever and they hoped to prove it capable of recording a symphony orchestra.

John didn't mention until later that there were three digital cameras in the head and they were beaming back to Pixar up in Richmond. No more crossword puzzles for the trombones I guess. Anyway I heard the FBI, CIA and the KGB bought a load of these heads and put them everywhere. They found the heads themselves tended to blow their cover, so they ditched the heads and just used the equipment. Maybe Pixar has a picture of that head and they'll put it in here. Otherwise they'll cut this. For security reasons.

Anyway, I've been very fortunate to have been asked to do the scores for so many of the great Pixar films. Movie music is I think entirely subordinate to the picture. You could write Beethoven's 10th, if it hurts the picture or doesn't help it, you can't use it. So, I didn't write Beethoven's 10th. I wrote "Plastic Spaceman." It's been a great ride and I'm as proud of this music as I am of anything I've ever done except for a leaf dish I made in woodshop at Warren Harding Jr. High in Redding, California, winter '56.

Hurray for Virtual Realty.

Randy Newman
February 2015

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YOU'VE GOT A FRIEND IN ME

Performed by Randy Newman
Duet version performed by Lyle Lovett and Randy Newman
Written by Randy Newman
Published by Walt Disney Music Company (ASCAP). All Rights Reserved.

You've got a friend in me
You've got a friend in me
When the road looks rough ahead
And you're miles and miles
From your nice warm bed
You just remember what your old pal said
Boy, you've got a friend in me
Yeah, you've got a friend in me

You've got a friend in me
You've got a friend in me
You've got troubles, and I've got 'em too
There isn't anything I wouldn't do for you
We stick together and see it through
'Cause you've got a friend in me
You've got a friend in me

Some other folks might be
A little bit smarter than I am
Bigger and stronger too
Maybe
But none of them will ever love you
The way I do
It's me and you, boy
And as the years go by
Our friendship will never die
You're gonna see
It's our destiny
You've got a friend in me

STRANGE THINGS

Performed by Randy Newman
Written by Randy Newman
Published by Walt Disney Music Company (ASCAP). All Rights Reserved.

I was on top of the world living high
It was right in my pocket
I was living the life
Things were just the way they should be
When from out of the sky like a bomb
Comes some little punk in a rocket
Now all of a sudden
I had friends, I had lots of friends
Now all my friends are gone
And I'm doing the best I can
To carry on

I had power
I was respected
But not anymore
And I've lost the love
Of the one whom I adore

Let me tell you about it
Strange things are happening to me
Strange things
Strange things are happening to me
Ain't no doubt about it

You got someone you think you know well
Who turns out a stranger
The minute you turn your back
You're in it all by yourself
They laugh at your jokes
You think you're doing quite well
But you're in danger, boy
You end up alone, forgotten
Way up on the shelf

Strange things are happening to me
Strange things
Strange things are happening to me
Ain't no doubt about it

Strange things are happening to me
Strange things
Strange things are happening to me
Strange things
Strange things
Strange things

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I WILL GO SAILING NO MORE

Performed by Randy Newman
Written by Randy Newman
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Out among the stars I sing
Way beyond the moon
In my silver ship I sail
A dream that ended too soon
Now I know exactly who I am and what I'm here for
And I will go sailing no more

All the things I thought I'd be
All the brave things I've done
Vanish like a snowflake
With the rising of the sun
Never more to sail my ship
Where no man has gone before
And I will go sailing no more

But no, it can't be true
I could fly if I wanted to
Like a bird in the sky
If I believed I could fly
Why, I'd fly

Clearly, I will go sailing no more

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ORCHESTRA

LEADER
Randy Newman

COPYIST
Phil Azelton • Russell Bartmus • Vincent Bartold •
Joanna Beck Leland Bond • Thomas G. Brown • Tom Calderaro
Robert Calderwood

VIOLIN
CONCERTMASTER
Stuart Canin

Eun-Mee Ahn • Richard Altembach • Arnold Belnick
Jacqueline Brand • Darius Campo • Lily Ho Chen • Ron Clark
Mario De Leon • Joel Derouin • Bruce Dukov • Charles Everett
David Emart • Ronald Folsom • Armen Garabedian
Berj Garabedian • Julie Ann Gigante • Laurence Greenfield
Alan Grunfeld • Clayton Haslop • Tamara Hatwan • Patricia Johnson
Lisa M. Johnson • Karen Jones • Miran Kojian • Connie Kupka
Dimitrie Leivici • Kathleen Lenski • Rene Mandel • Liane Mautner
Peter McHugh • Greg D. Moore • Ralph Morrison III • Robin Olson
Sid Page • Rafael Rishik • Rachel Robinson • Jay Rosen
Anatoly Rosinsky • Sheldon Sanov • Kwihee Shamban • Haim Shtrum
Sheryl Staples • Polly Sweeney • Miwako Watanabe • Roger Wilkie
Kenneth Yerke

VIOLA
Denyse Buffun • Brian Dembow • Marlow Fisher • Rick Gerding
Pamela Goldsmith • Steven Gordon • Keith Greene • Scott Haupert
Carrie Holzman-Little • Roland Kato • Carol Kleister-Castillo
Janet Lakatos • Victoria Miskolczy • Dan Neufeld • Maria Newman
Michael Mowak • Robin Ross • John Scanlon • Linn Subotnick
Raymond J. Tischer • Mihail Zinoyev

CELLO
Vage Ayrikyan • Andrew Cook • Antony Cooke •
Matthew Cooker Douglas Davis • Steve Erdody • Christine Ermacoff
Rowena Hammill • Todd Hemmemway • Paula Hochhalter
Barbara Hunter • Dennis Karmazyn • Armen Ksajkian
Timothy Landauer • Roger Lebow • Dane Little • David Low
David Speltz • Sebastian Toeticher • John Walz

BASS
Nico Abondolo • Drew Dembowski • Charles Domanico
Steve Edelman • Arni Egilsson • Richard Feyes • Oscar Hidalgo
James A. Johnson • Larry Klein • Christian Kollgard
Edward Meares Bruce Morgenthaler • Susan Ramney • Paul J. Zibits

FLUTE
Louise Ditullio • Stephen Kujala • Geraldine Rotella
David Shostac Sheridon Stokes • James Walker

CLARINET
Emily Bernstein • Gary Bovyer • Dominick Fera • Gary Gray
Daniel Higgins • James Kanter • Joel C. Peskin • Bob Sheppard
Ralph Williams

OBOE
Phillip Ayling • Thomas Boyd • Barbara Northcutt

BASSOON
Ronald Jannelli • Patricia Kindel-Heimerl • Kenneth Munday
Michael R. O'Donovan • Allen Savedoff • John Steinmetz

TRUMPET
Rick Baptist • George Dillon • Mario Guarneri • Warren Luening
Malcolm McNab • Roy Poper • David Washburn

TROMBONE
William Booth • Charles Loper • Richard Nash • George Thatcher

TUBA
J. Tommy Johnson

HORN
Steven Becknell • David Duke • Brian O'Connor
John A. Reynolds James W. Thatcher • Richard Todd • Brad Warnaar

GUITAR
Dennis Budimir • John Goux

DRUMS
Jim Keltner

PERCUSSION
Dale Anderson • Michael Alan Englander • Alan Estes
Michael Fisher • Gregory Goodall • Emil Radocchia
Thomas Raney Steven Schaeffer • Donald J. Williams

KEYBOARD
Gloria Cheng • Ralph Grierson • Randy Kerber • Michael Lang

HARP
Marcia Dickstein • Katie Kirkpatrick • Jo Ann Turovsky

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DISC ONE

1. OPENING *Score*
2. YOU'VE GOT A FRIEND IN ME
Performed by Randy Newman
3. ANDY'S BIRTHDAY IS TODAY *Score*
4. THEY'RE ALIVE! *Score*
5. "STAFF MEETING EVERYBODY!" *Score*
6. "YOU TOO, BO PEEP" *Score*
7. ANDY'S BIRTHDAY PARTY *Score*
8. CODE RED *Score*
9. A GOOD SOLDIER NEVER LEAVES A MAN BEHIND *Score*
10. PRESENTS: WHO INVITED THAT KID? *Score*
11. SURPRISE PRESENT *Score*
12. "WHAT ARE YOU DOING UNDER THE BED?" *Score*
13. BUZZ REVEALED *Score*
14. BUZZ FLIES *Score*
15. STRANGE THINGS
Performed by Randy Newman
16. WOODY/BO PEEP *Score*
17. SID *Score*
18. VIRTUAL REALTY *Score*
19. WOODY PLOTS *Score*
20. RUBE GLOBEBURG *Score*
21. "WOODY DID IT!" *Score*
22. RESCUE ATTEMPT *Score*
23. "BUZZ, YOU'RE ALIVE!" *Score*
24. BUZZ AND WOODY FIGHT *Score*
25. BUZZ'S MISSION *Score*
26. "IT'S A SPACESHIP, BUZZ" *Score*
27. PIZZA PLANET ROCK *Score*
28. "WHAT? HELLO? A SPACE PORT!" *Score*
29. THE CLAW *Score*
30. DR. SID *Score*
31. MUTANT TOYS *Score*
32. WOODY'S GONE *Score*
33. "SORRY GUYS, DINNER'S CANCELED" *Score*
34. SCUD *Score*
35. BUZZ LIGHTYEAR COMMERCIAL *Score*
36. I WILL GO SAILING NO MORE
Performed by Randy Newman
37. OUT THE WINDOW *Score*
38. SID'S TOYS FIX BUZZ *Score*
39. THE BIG ONE *Score*
40. SAD ANDY *Score*
41. "BUZZ, I NEED YOUR HELP" *Score*
42. WORKING TOGETHER (LEADS TO FAILURE) *Score*
43. THE RESCUE PT. 1 *Score*
44. SID COUNTS DOWN *Score*
45. THE RESCUE PT. 2: PLAY NICE, SID *Score*
46. CHASING THE VAN *Score*
47. RC TO THE RESCUE *Score*
48. TO INFINITY AND BEYOND *Score*
49. TOGETHER AGAIN AND A VERY MERRY CHRISTMAS *Score*
50. YOU'VE GOT A FRIEND IN ME
Performed by Lyle Lovett and Randy Newman
51. END CREDITS *Score*

DISC TWO

1. STRANGE THINGS *Piano/Vocal Demo*
Performed by Randy Newman
2. PLASTIC SPACEMAN *Piano/Vocal Demo*
Performed by Randy Newman
3. I WILL GO SAILING NO MORE *Piano/Vocal Demo*
Performed by Randy Newman
4. THE FOOL *Piano/Vocal Demo*
Performed by Randy Newman
5. YOU'VE GOT A FRIEND IN ME *Instrumental Version*
6. STRANGE THINGS *Instrumental Version*
7. I WILL GO SAILING NO MORE *Instrumental Version*
8. THANKING THE ORCHESTRA *Spoken*

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Soundtrack Credits

Disc One

Music by Randy Newman
Songs Written and Performed by Randy Newman
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Orchestrations by Don Davis and Randy Newman
Album Produced by Frank Wolf, Don Davis,
Jim Flamberg and Randy Newman
Executive Album Producer: Chris Montan
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Sony Pictures Studios, Conway Studios,
Ocean Way Recording and Signet Sound Studios
Music Editor: Jim Flamberg
Associate Music Editor: Helena Lea
Orchestra Contracted by Sandy DeCrescent
Music Prepared by Jo Ann Kane Music Service
Recording Assistants: Greg Dennen, Tom Hardisty,
Bill Kinsley, Susan McLean and Rail Rogut
Song Rhythm Section Musicians:
Randy Newman – Piano; Jim Keltner – Drums;
Randy Kerber – Keyboards; Dean Parks, John Goux – Guitar;
Jimmy Johnson – Bass
Background Vocals: Luana Jackman, Bobbi Page
and Yvonne Williams

"You've Got a Friend in Me"
Duet Version Performed by Lyle Lovett and Randy Newman
Produced by Don Was
Recorded and Mixed by Rik Pekkonen at Ocean Way Recording
Assisted by Jeff de Morris
Musicians: Randy Newman – Piano, Harmonium;
Jim Keltner – Drums; James "Hutch" Hutchinson – Bass;
Mark Goldenberg – Guitar; Kevin Savigar – Hammond B-3;
Gabe Witcher – Violin

Randy Newman appears courtesy of Reprise Records
Lyle Lovett appears courtesy of Curb Music Company
and MCA Records

Disc Two

Songs Written and Performed by Randy Newman
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Except:
"Plastic Spaceman Piano/Vocal Demo" and
"The Fool Piano/Vocal Demo"
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Woody concept art, clockwise from far left: Jeffrey Pidgeon.
Steve Johnson and Lou Fancher. Bud Luckey, color by Ralph Eggleston.
Bud Luckey, color by Ralph Eggleston.

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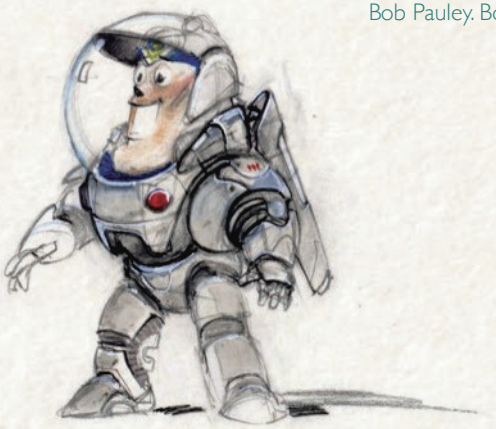
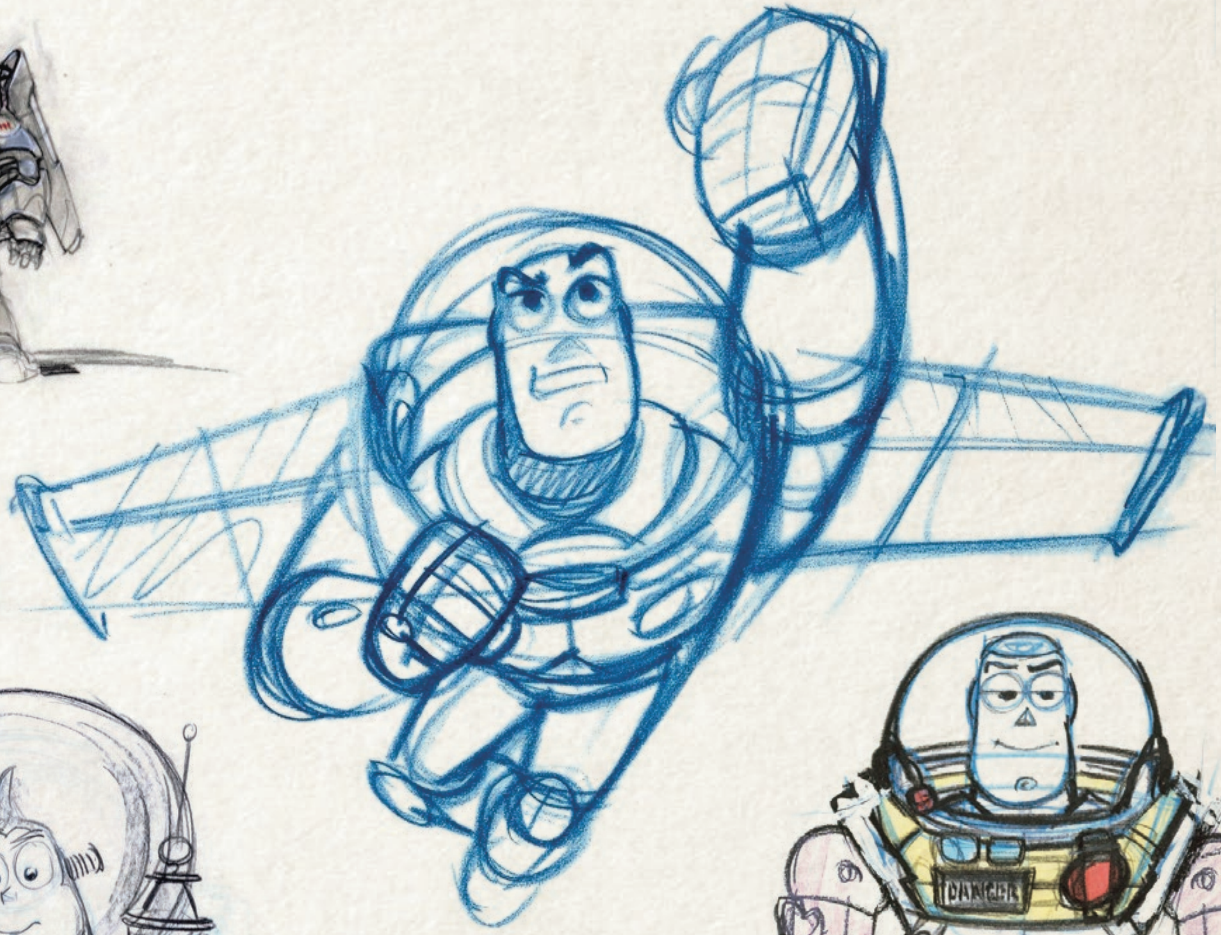
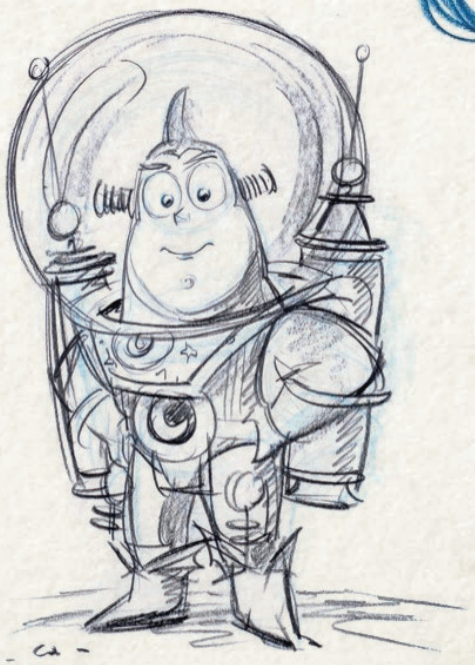
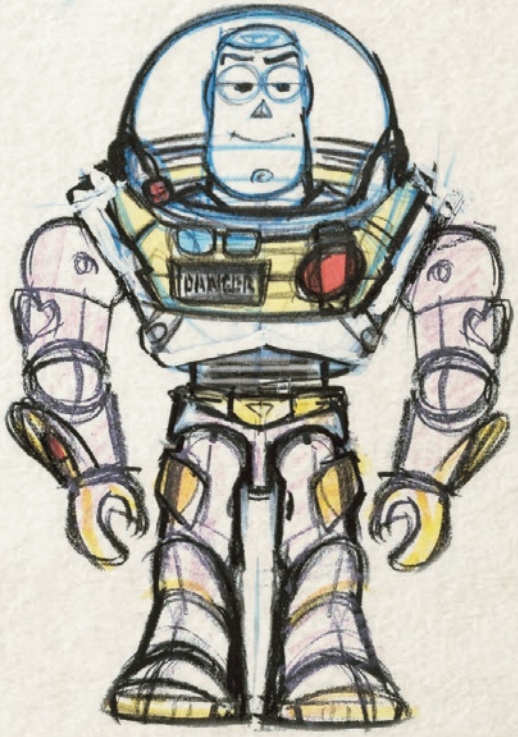
Buzz Lightyear concept art, clockwise from upper left: Nilo Rodis.
Bob Pauley. Bob Pauley. Bud Luckey.









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Andy's room, top: Tia W. Kratter, layout by Ralph Eggleston. Army men storyboards, bottom: Joe Ranft.

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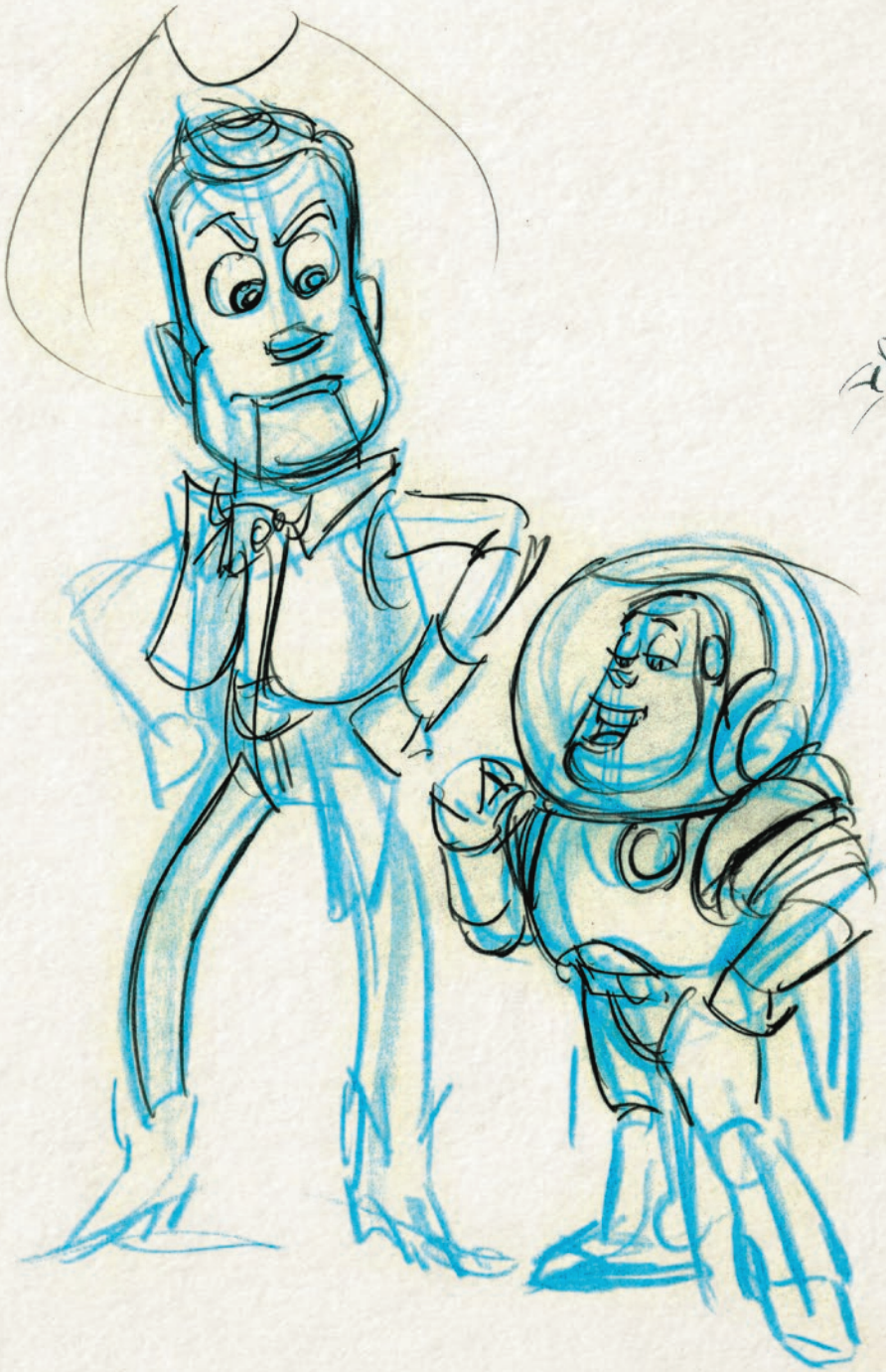
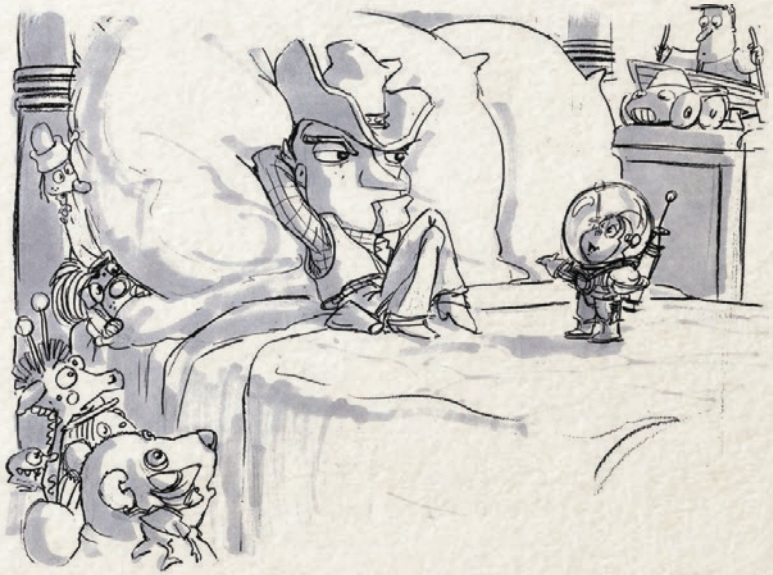


Woody and Buzz drawings: Bud Luckey.



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Rex pastel and studies: Ralph Eggleston.
Bo Peep trio: Jean Gillmore.

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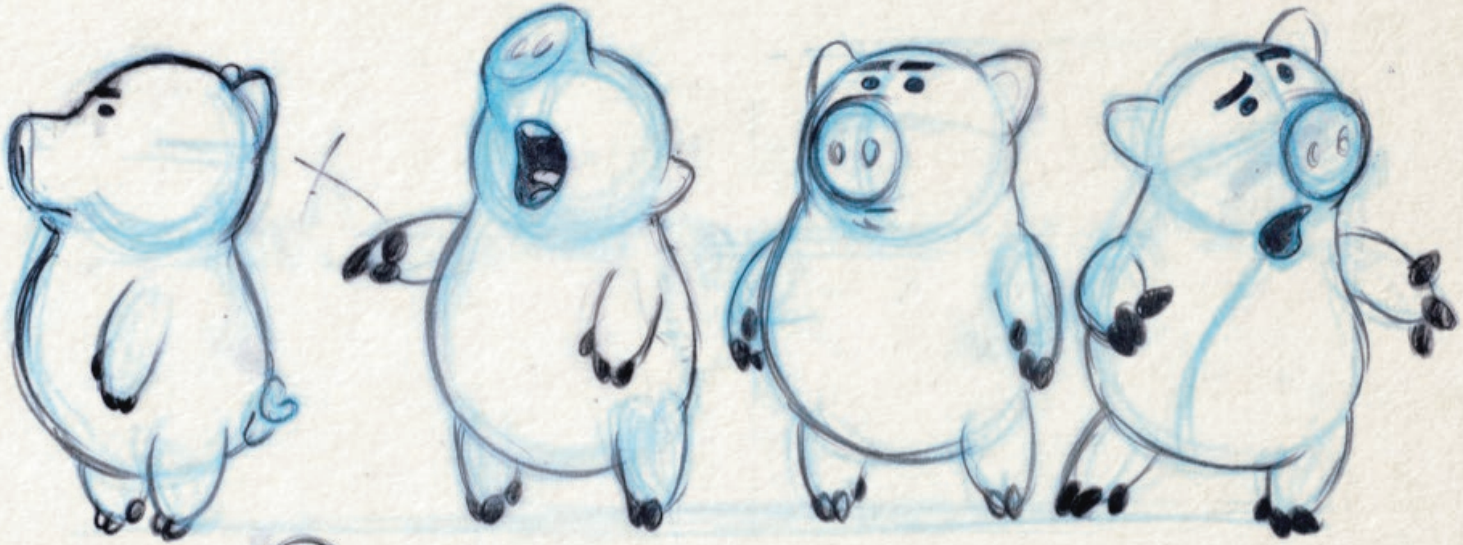

Hamm studies: Ralph Eggleston.
Nesting egg toys and
Bo Peep sketch: Ralph Eggleston.

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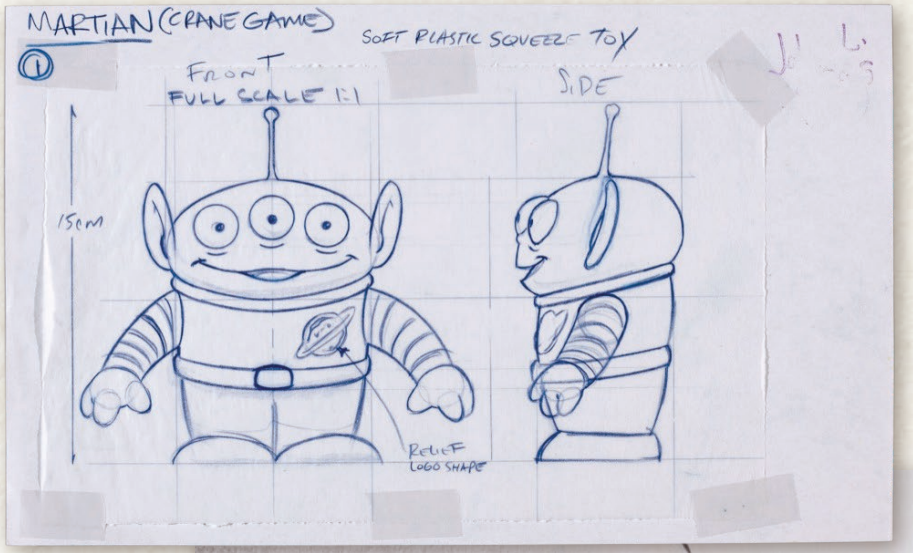
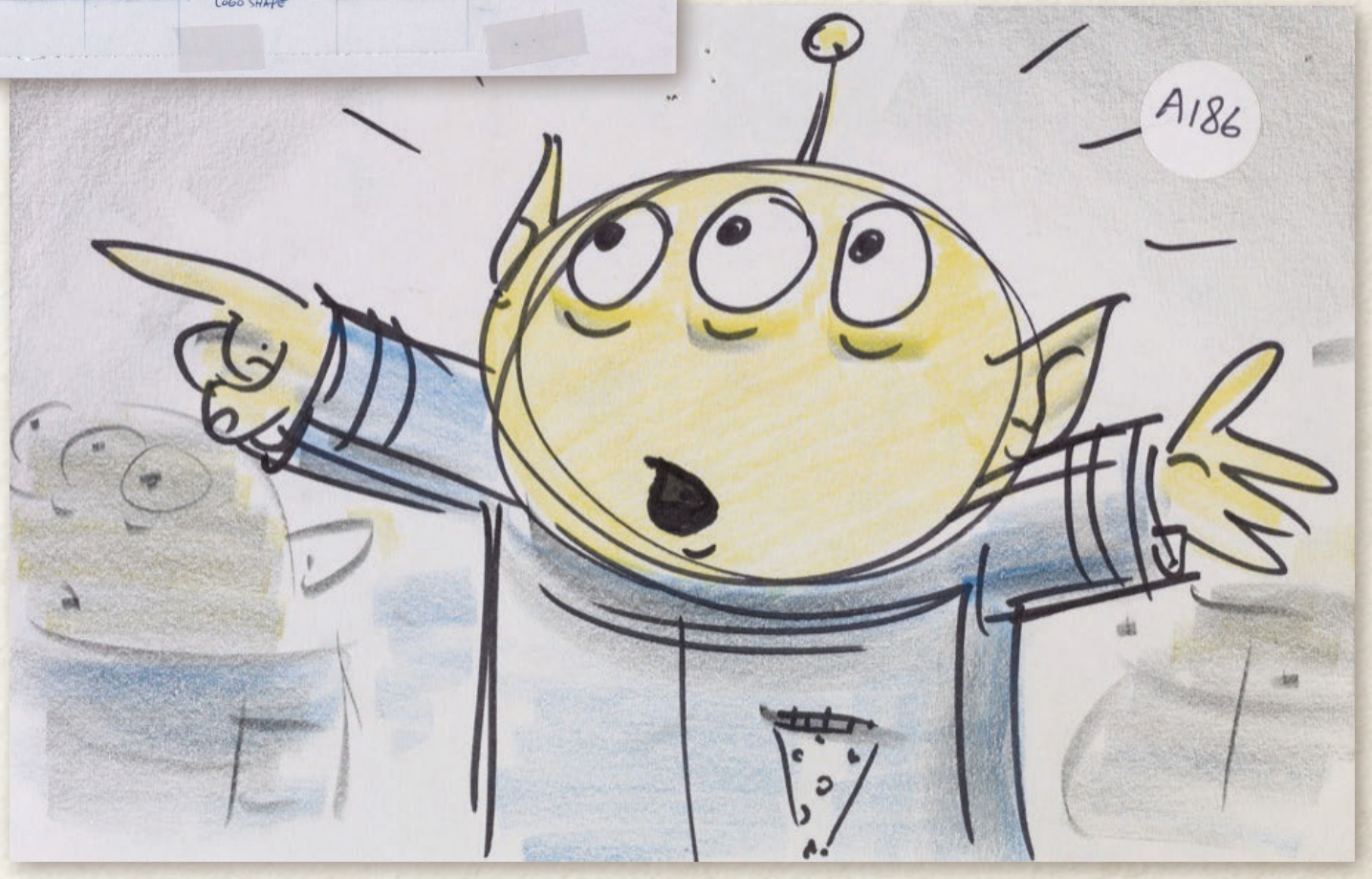


Left - Alien model packet: Bob Pauley.
Below - Alien storyboard: Jason Katz.



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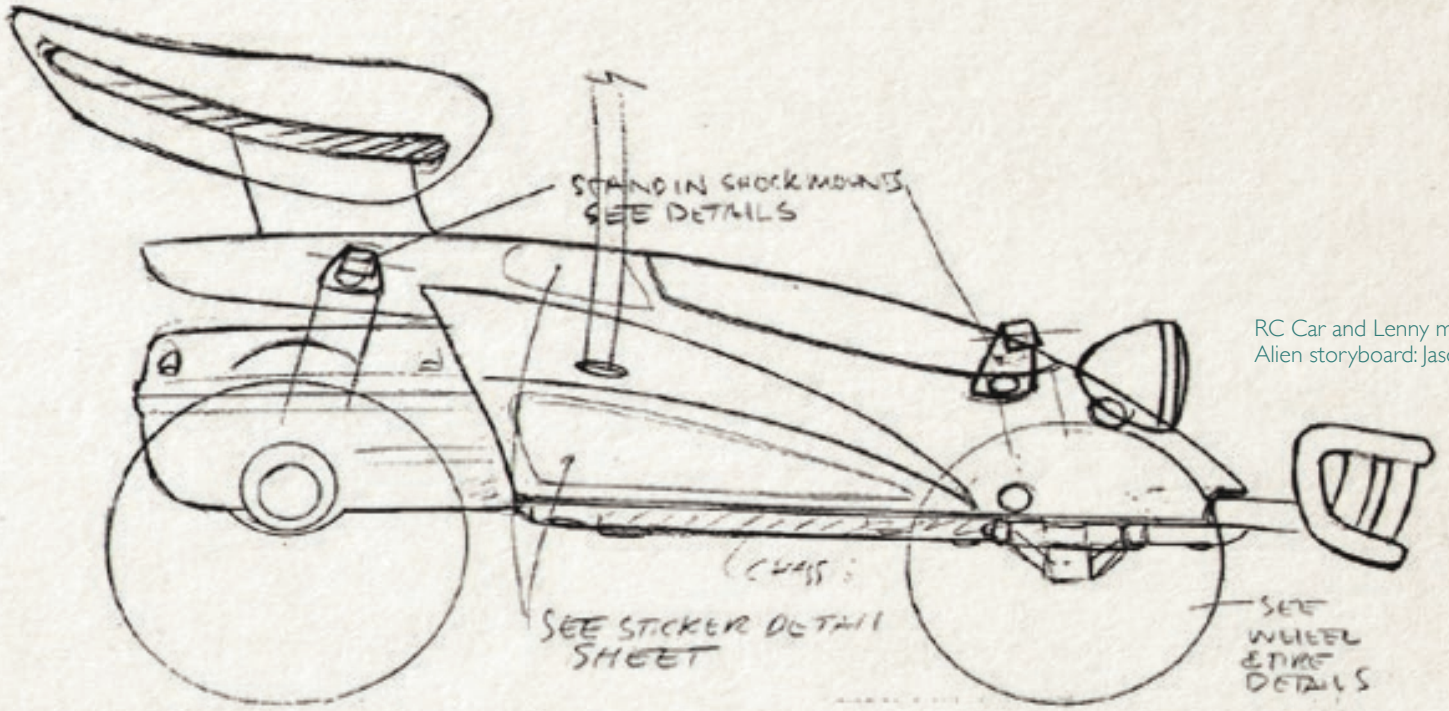
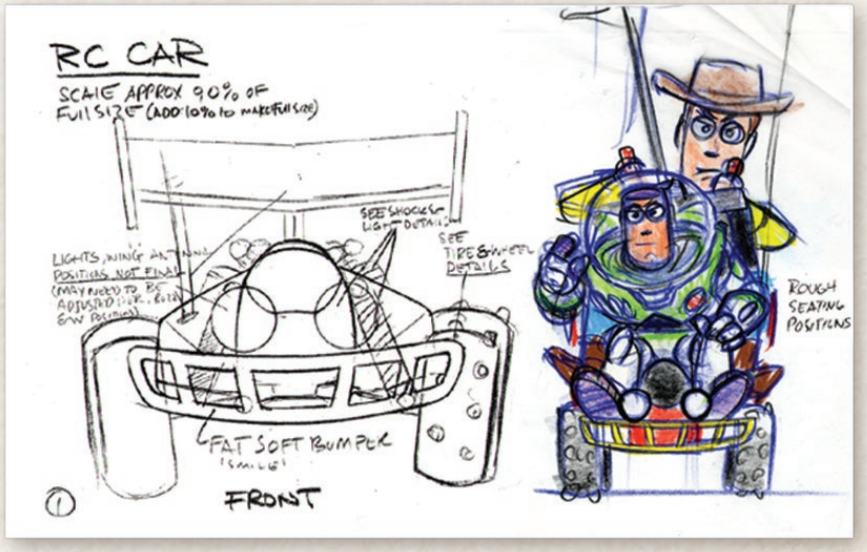
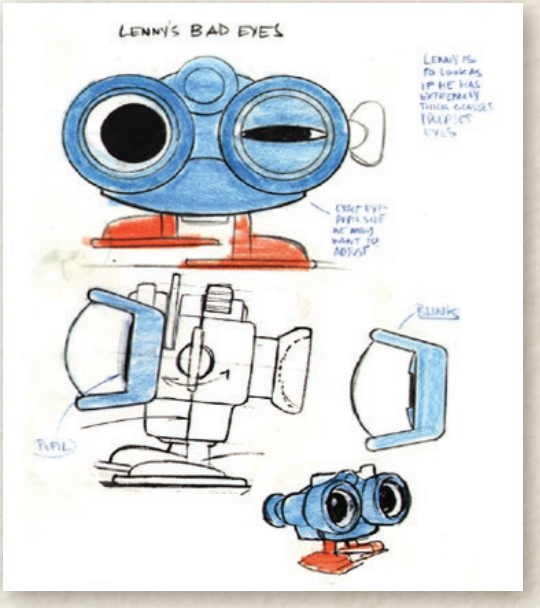


RC Car and Lenny model packets: Bob Pauley.
Alien storyboard: Jason Katz.


RC CAR
SCALE APPROX 90% OF FULL SIZE (ADD 10% TO MAKE FULL SIZE)
SEE SHOCK & LIGHT DETAILS
SEE TIRE & WHEEL DETAILS
LIGHTS, WING, ANTENNA POSITIONS NOT FINAL (MAY NEED TO BE ADJUSTED FOR...EYE LINE & SAW PROBLEMS)
ROUGH SEATING POSITIONS
FAT SOFT BUMPER (SMILE)
FRONT
1


LENNY'S BAD EYES
LENNY IS TO LOOK AS IF HE HAS EXTREMELY THICK GLASSES EXCEPT EYES
EXACT EYE-PAPER SHAPE WE WILL WANT TO ADJUST
BLINKS
PUPIL

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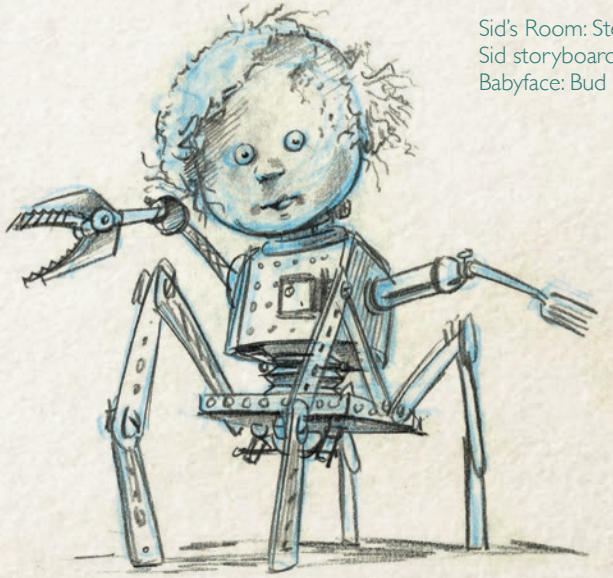

Sid's Room: Steve Johnson and Lou Fancher.
Sid storyboard: Joe Ranft.
Babyface: Bud Luckey.

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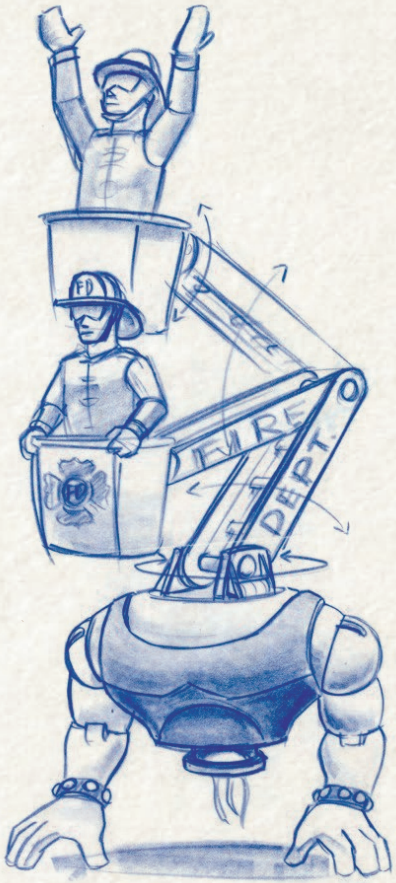
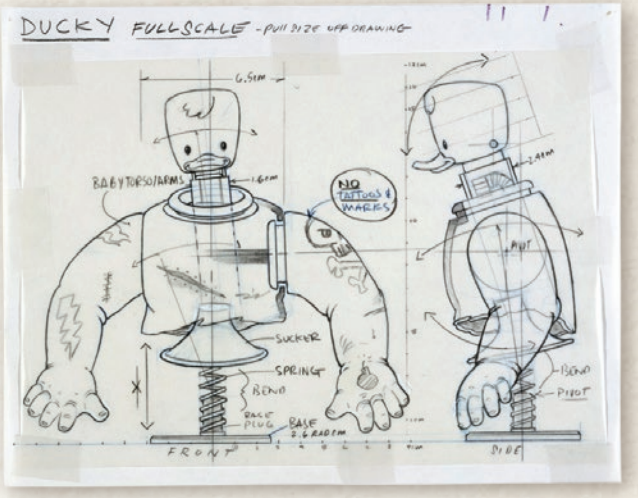
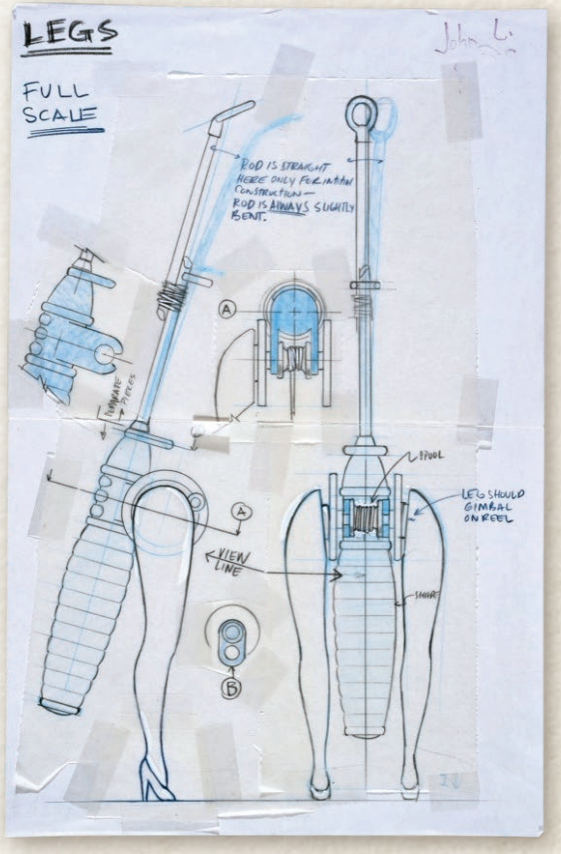
Mutant Hook and Ladder toy: Bob Pauley.
Ducky and Legs model packets: Bob Pauley.
Scud: Ralph Eggleston.






LEGS
FULL SCALE
ROD IS STRAIGHT HERE ONLY FOR MAYA CONSTRUCTION — ROD IS ALWAYS SLIGHTLY BENT.
LEGS SHOULD GIMBAL ON ROD
VIEW LINE

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Colorscript pastels: Ralph Eggleston.

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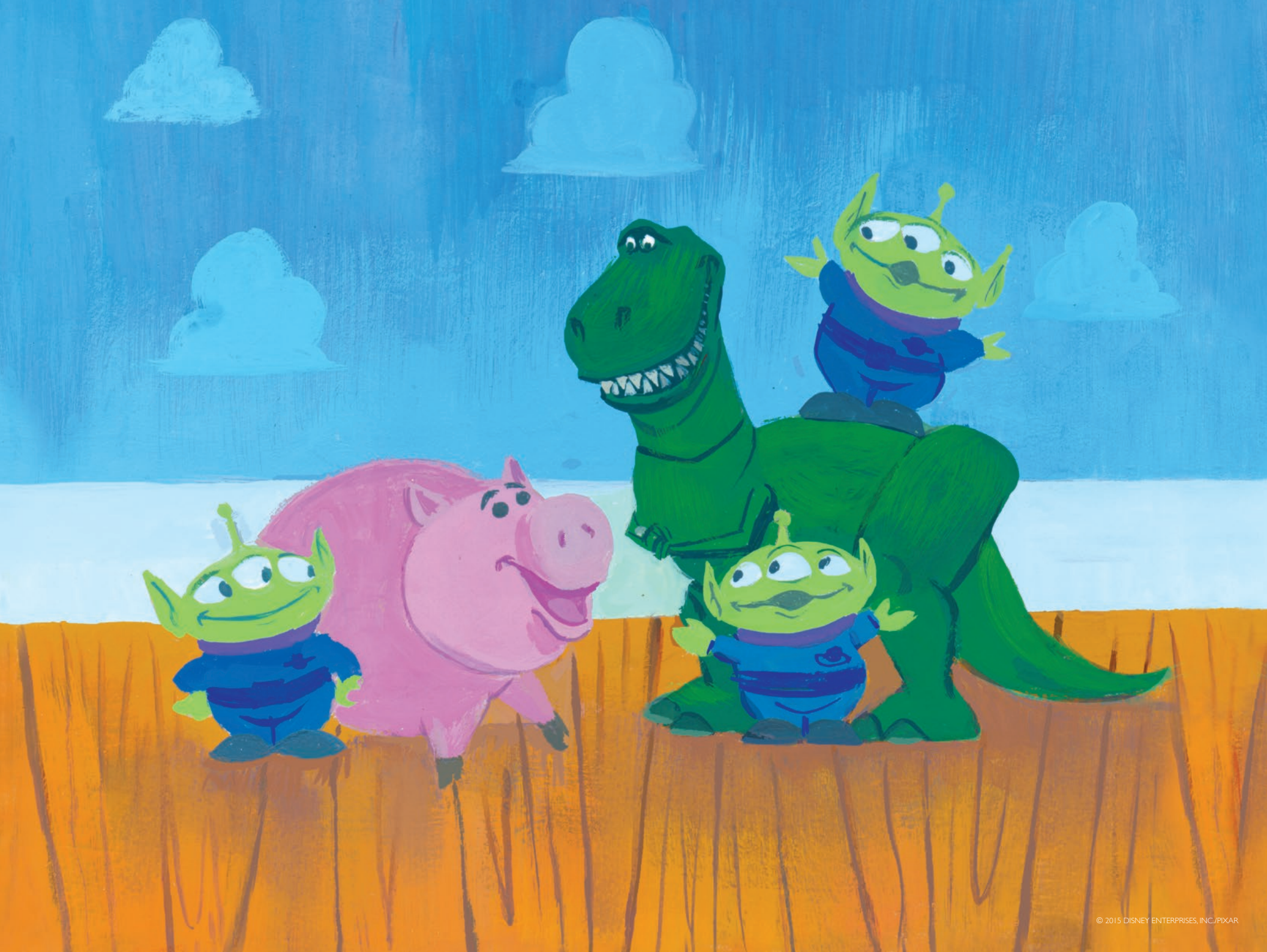

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